made in the choice of words and phrases, partly because of the wealth of quotation and allusion which it is necessary to have at one's command, and partly by reason of the requirement that the accepted order of words be followed intelligently and with taste. To achieve a worthy style it is necessary not only to possess a certain amount of native ability but to have mastered the needed technique. This latter can be acquired only through long and concentrated practice and discipline. It seems improbable that in the new age, when the Chinese student must familiarize himself with so many different fields of knowledge, any large number will find the time to become really proficient in the older methods of writing. The literary language, except in vastly simplified forms, must inevitably pass out of general use even by scholars. The modern emphasis on literature in the vernacular is the logical and unavoidable concomitant of the influx of Western branches of learning.

It may be added that the different styles in which the literary language has been written number about thirty. One group is denominated the *ku wen,* or "ancient literature." In general it has sought to follow the terse, antithetical models found in the Chou Classics. Han Yii of the T'ang was a master of it and it was used extensively by the great authors of the Sung—although possibly with less originality than under the T'ang. It was also employed in other dynasties, including, of course, the Han. As it came from the pens of its most distinguished exponents it had vivacity, brevity, energy, and grace. Another group of literary forms includes what may be called rhythmic prose—from the Western standpoint about half-way between poetry and prose.

The greater part of the voluminous literature in Chinese has been written in the classical style. Literature in the vernacular has not been lacking. Not only has a good deal of it appeared in print, but there has been much of what may be called unwritten literature, in the form of folklore and multitudinous proverbs.

• Until very recently, however, composition in the speech of every day was considered beneath the dignity of scholars. When men of scholarly training wrote in the colloquial they often did so anonymously lest their standing in the world of letters be im-